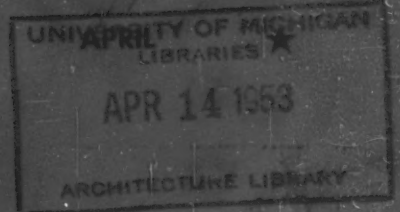


Design

the creative art magazine



1953



A New and Revolutionary Art Medium "goes to School"

UNLIMITED VERSATILITY



FLASH CARDS, POSTERS, CHARTS, MAPS

AMERICAN FLAG
 Red as the blood of our heroes
 Blue as the star spattered skies,
 White as the purest of flowers,
 Proud as look in our eyes
 Symbol of all that we cherish
 Flying as free as the breeze
 Flag that we love
 Over our lands and our seas

Pewee Comes To School
 The boys found a turtle.
 It was by our school fence.
 We will keep it as a pet.
 We call it Pewee.

FLASH CARDS

what	6
softly	1st 22
beauty	
8x9=	quarter note
3=	Aristotle
longitude	

- No art curriculum is complete unless it includes the newest and most exciting art medium—the Flo-master. This "miracle pen with the FELT tip" produces tones varying from the lightest tint to the deepest shade—and lines from a hair's breadth to a $\frac{3}{8}$ inch stroke. It comes with four sizes of felt tips—easily interchanged.

Is it any wonder that artists in both the fine art and commercial fields are so enthusiastic about this new, versatile art tool which permits an unlimited variation in techniques! Art teachers have found it ideal for classroom and "location" studies. Actually, the Flo-master is a whole artist's kit in one compact pocket-size unit.

Use it for sketching, illustrating, designing, lettering, cartoons, layouts. Flo-master Inks— instant-drying, waterproof, smudgeproof— available in 8 colors including black.

In addition to its use in the teaching of art, the Flo-master performs more than 100 tasks in the school. To mention a few: preparing visual aids of all kinds—flash cards, posters, charts, maps; marking athletic equipment, pupils' overshoes, coat hooks; identifying projects in industrial arts. It writes on any surface. On sale at stationers, art or school supply houses.

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 shows how leading professional artists use the Flo-master.



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A free book describing the methods and opportunities for studying at home under the tutelage of professionals like Al Parker, Jon Whitcomb, Norman Rockwell and many other leading illustrators, is offered to all interested readers. Not only serious amateurs, but advanced students and practicing professionals have found this course invaluable. Each student receives detailed criticisms and suggestions concerning his work, personally prepared by twelve of America's top artists. The book may be had free of charge for the asking. Write to: Dept. 72D-3, Famous Artists Course, Westport, Conn.

FREE OIL COLOR CHART

A beautifully executed chart of thirty-eight permanent oil colors, showing the true appearance of each (both straight and diluted) may be had on request by writing to the below address. This visual aid will prove a handy guide for the artist who would, otherwise, be faced with the problem of expending good oil color to judge the values of his materials. There is no charge. Write for your full-color chart to: M. Grumbacher, 476 W. 34th St., New York 1, N.Y.

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Teachers and students will find a new system for evaluating fine art both practical and applicable to their daily art activities. For those who generally are at a loss as to how to judge the well-designed and worthwhile in art from the merely sensational or trite, this manual should prove well worth the small price involved. Trade-named: "The Picturating Process", it consists of ten sample art reproductions in color, a questionnaire and sealed scoring chart for comparing your answers with those of the expert, and full details on how to apply the system for everyday use. For details, write: J. H. Weaver, Dept. "D", 7214 Fountain Ave., Los Angeles 46.

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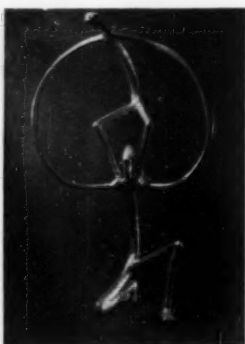
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Your department of information on art research

by

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

What is the best varnish for paintings?

• It depends upon the finish desired and the age of the painting. For a freshly finished picture we recommend retouch varnish. Copal or mastic varnish should be used over a thoroughly dry painting only. These two forms dry with a high gloss. Damar varnish gives a semi-glossy finish. Transparent matt varnish produces a satin-like appearance.

What is the difference between gold and yellow ochre?

• Gold ochre is a warmer, more transparent color than yellow ochre.

What are the basic greens?

• The most useful greens to the oil painter are viridian, which is a transparent color made from chromium hydroxide; "Thalo" green, a transparent color of great tinting strength and brilliance made from chlorinated copper Phthalocyanine; green earth, a transparent, very weak color. Oxide of chromium, an opaque color made from chromium oxide.

What are permanent colors?

• Permanent colors are those which under normal conditions do not change their appearance. That is, they are intermixable without harmful reactions to each other, such as chemical breakdown or color failure.

The "normal" conditions mentioned above are those whereby paint is applied to a painting surface only for the purposes for which it was made and intended. Paint is not a cement, hole filler or some illegitimate building material. It was made to be applied by brush, painting knife, or hands (and not an inch thick either.) Nor is it a glue for sand, sawdust and miscellaneous household debris. Don't misunderstand me, I love freedom of expression, but not an abuse of common sense.

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Palette NOTES

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By MICHAEL M. ENGEL

LOAFERS AND LOAFERS: At the height of the Renaissance, the 16th Century city of Florence, Italy took a census and found that it had twice as many artists as it had bakers and butchers combined.

HEADS AND TALES: When Raphael died it was discovered he had left an estate worth a quarter-million dollars by today's standards. Patron Agostino Chigi had paid him \$3,000 for each head he painted in the fresco at Santa Croce Chapel in Rome. . . . On the other hand, Rembrandt VanRijn almost received but a fraction of what his paintings were worth. His "Night Watch" earned him \$1,500 only after long controversy and dissatisfaction on the part of many of the clients depicted in the canvas. Today the work is priceless, could not be purchased for a million dollars.

HE TOOK IT WITH HIM: Lithographer, George Miller has a family monument made of discarded lithography stones.

FROM BRICKBATS TO BOUQUETS: Michael O'Brien decided to quit his job as a hod carrier when he was seventy-five, because he was bored with serving as chaperone to a load of bricks. He started dabbling with paints. When he was eighty-two, he sent a picture to the Denver Artists Guild, painted on a shoe box side. It won a top prize.

MORE FOR YOUR MONEY DEPT: Never one to waste canvas, artist Harry Roseland submitted an oil to the Salmagundi Competition, painted on top of five previous rejections.

THE BUST IS NONE TOO GOOD: Dr. Wilhelm Bode, director of the Berlin Museum, once authenticated a wax bust called: "Flora" as being the work of Leonardo daVinci. Art critics showered praise on the masterpiece. Later, during a routine X-ray examination, it was discovered that the wax bust was stuffed with contemporary copies of the London Times. The culprit was finally unearthed as the son of English sculptor Lucas, who had passed off his father's work as an old master.

WHOLE HOG OR NOTHING: J. P. Morgan, famed financial wizard, once put an art dealer completely out of business by merely walking through his store. He turned to the proprietor, jabbed his thumb aimlessly and said: "I'll take it." Sensing a nice sale, the dealer asked to what item the banker referred. "Everything," said Morgan and the man ended up with nothing but bare shelves and a monstrous check.

WORLD'S LARGEST DRAWING ACCOUNT: Gustave Dore, who never took a lesson in his life, produced 100,000 drawings and netted \$2,000,000 from their sale. He averaged six a day! •



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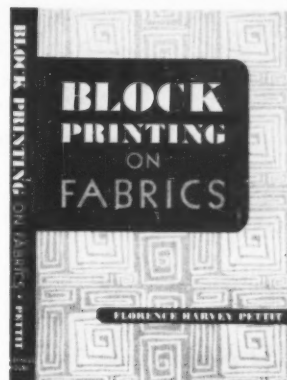
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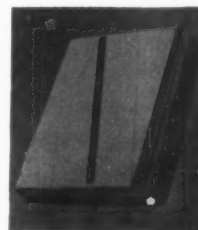
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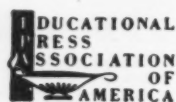
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what the artist should know about

COPYRIGHT

Adapted from "Artistic Copyright," a publication
of Artists Equity Association.*

by

joshua binion cahn



© Michael

AN artist who is engaged in the so-called Fine Arts field produces, let us say, a picture, a statue, a drawing. Whatever his motives for such production, in the usual case he would like, at some time, to turn the work to some account. Brutally put, he would like to be paid for it. We are primarily concerned here with determining how he can get the best price for his work. The answer lies in the realization that this work may be adapted to many uses—and that for each of these there is potential payment.

A work of art may be used in many ways; not merely hung on a wall or stood in a corner. It may be lithographed, photographed, printed in a book, televised—and so on. Each of these uses is a potential source of payment to the artist. To make sure he can enjoy the fruits of his labor he must be certain that when he disposes of one right he retains all others. When somebody buys an apple the artist must not give him the whole tree. How is this accomplished? Simply, but technically.

COMMON LAW AND STATUTORY COPYRIGHT The artist's rights in his work are of two kinds—"common law copyright" and "statutory copyright". The difference between the two is basically this: Any author, artist or musician who produces a work and keeps it can prevent anyone in the world from stealing it; this is his "common law" right. Once he tells the world about it, by selling copies or in some other way "publishing" it, there is no more common law right. The common law right is destroyed, and unless he has complied with the copyright statute, anyone may copy the work.

© Thelma Frazier



The reader will note that the word "publishing" has been placed in quotation marks. This is because it is a technical word, which doesn't mean just what the dictionary says, but what the judge says in specific cases. Of course if it is

reproduced and the reproductions are offered for sale to the public, this is a publication. But there are many borderline cases. For example, the exhibition of a painting in a gallery to which the public is admitted and where copying is not prohibited, may be publication of the picture—which would mean that unless statutory copyright has been secured, the artist couldn't prevent the manufacturers of "Lushies" breakfast food from decorating their containers with his work.

Because of the confusion as to what "publication" means, the artist should take no chances. The statute tells him what his rights are and what he must do to secure them. He should never let a work leave his possession, or exhibit it without doing one simple thing. *Place his name, preceded by a "C" in a circle, right on the work and on every copy of it, including photographs:* like this:—"© Joe Giotto". If he does this he never has to worry about destroying his common law right by publication because the notice establishes his statutory right if there is a publication. Putting this "notice of copyright" on the work advertises to the world that the right to copy is reserved.



© H. Baskerville

But there is another danger. If you don't watch out you may not destroy the copyright but you may transfer it to somebody else.

In some extreme cases this transfer of copyright with the physical work may take place even though the copyright notice (© Joe Giotto) had been put on every copy of the work. For this reason even if the copyright notice has been affixed the reproduction rights should always be specifically reserved in writing.

Suppose Joe Giotto draws the head of a sheep and has it in his studio. I walk in, see the drawing and offer to buy it. Nobody discusses copyright. I merely say, "\$10". He merely says, "Sold". I hand him \$10 and walk out with the sheep. I then own not only the sheep, but the right to copy it—reproduce it, photograph it, or use it in any way I please, and Giotto probably can't even recreate the same drawing of a sheep without infringing my rights!

* This article is an abridgement of a brochure prepared by Mr. Cahn, general counsel to the AEA, for the guidance of its members. It is not intended as a definitive treatment of the subject.

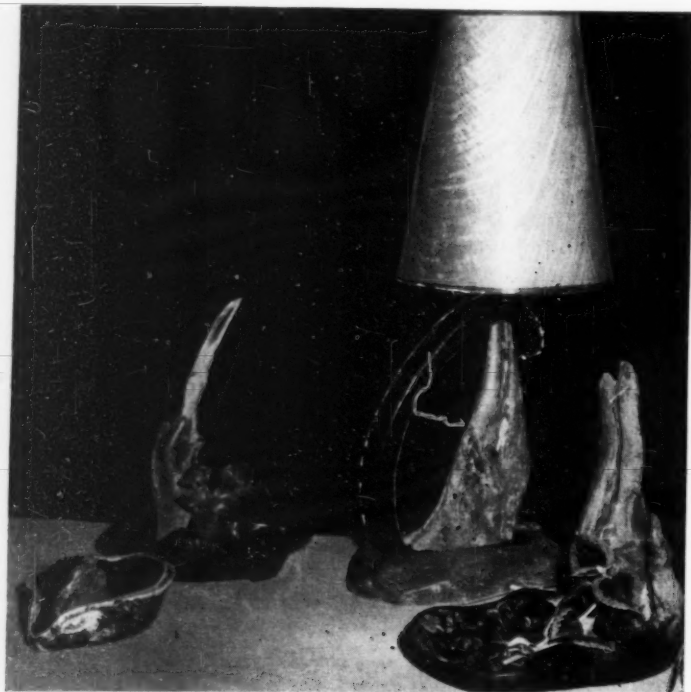
STICKS and STONES

practical craft project that uses driftwood, pebbles and ceramics

by

arthur and margaret rea

Caro Public Schools, Michigan



DRIFTWOOD LAMP and ashtrays make use of ceramics for base, wood for decor. Plant holder blends wood and foliage naturally.

WHAT is to be done with the scraps of driftwood you brought back from a vacation at the lake, coral from Florida, those odd looking stones from the back yard? Will they gather dust around your home or schoolroom for a while and then eventually end up on the trash heap, for want of practical application?

The accompanying illustrations show decorative and functional objects made from the writer's vacation treasures, turned from dross to gold by the combined efforts of the art students at Caro High School.

The lamp combines ceramics with driftwood. The free form flower holders use driftwood with hand formed ceramic dishes. The driftwood is held erect for use with flower arrangements by a small base of clay shaped to fit the wood, but easily removed for firing.

All driftwood was thoroughly handled and studied by the pupils before beginning to model, so that all parts might be in harmony when each individual project was completed. A willow heart brought in by a tenth grade farm boy inspired an oversized ash tray. This turned out to be a pipe smoker's dream when the wood was cemented in place for knocking out the pipe.

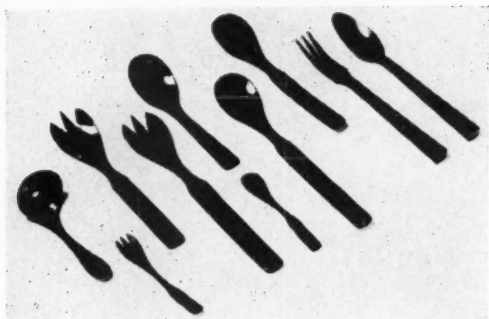
When selecting glazes and finishes to apply to the ceramic pieces, an effort was made to secure harmony between the wood and its surroundings. Delicate glazes and sharp contrasts were avoided. Some surfaces were textured with a comb. Sgraffito or incised lines decorated others. In some cases the inside of the vessel was glazed and a mat finish produced by dye on the outside.

Colors were chosen to harmonize with the wood, or to suggest sunlight, waves and the sky of the vacation areas where the wood originated.

please turn to page 168



JEWELRY OF STONES picked up on beaches and in brooks. Clasps are soldered in place.



EASY TO CLEAN and clean in design are these polished horn table implements by Peter Husted of Denmark.

FUNCTIONAL DESIGN

advance glimpse of tomorrow's best-sellers

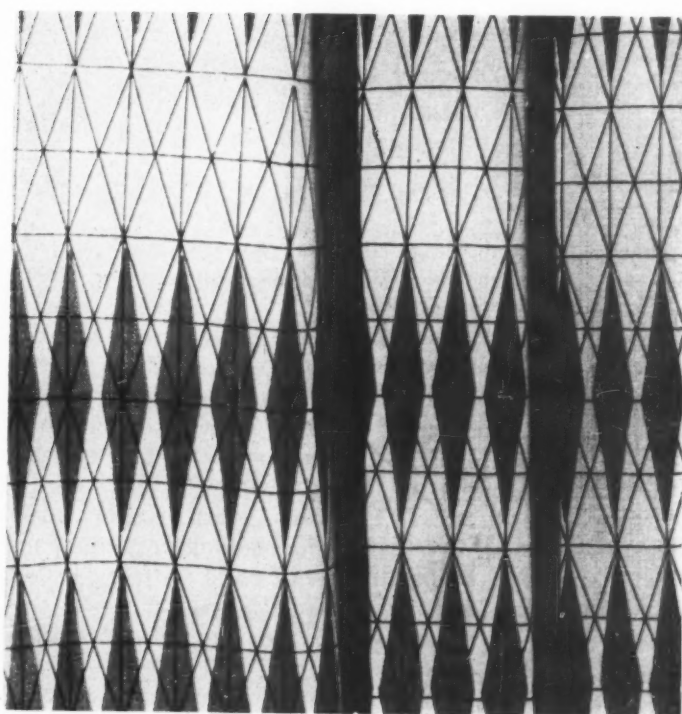
PHOTOS COURTESY MUSEUM OF MODERN ART

FOUR striking examples of good taste in modern, functional design, here shown, are but a sampling of the fine commercial applications which were chosen for the 1953 "Good Design" exhibition, sponsored by the Museum of Modern Art, in cooperation with Chicago's vast Merchandise Mart.

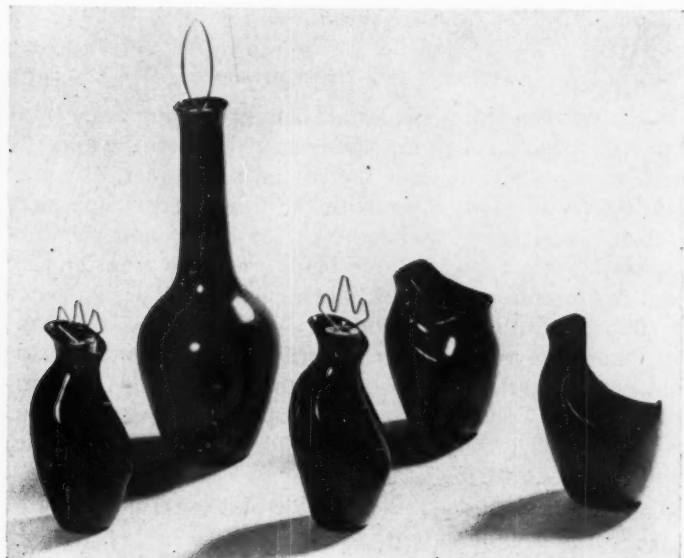
The showing is visited by thousands of business people who attend for a preview look at the top merchandise and to order the goods which will soon appear in U. S. homes. Designers and art students make pilgrimages to Chicago for the express purpose of seeking inspiration. This year they will see the top 500 items from 6,000 entries submitted. The selections are made with an eye cocked for "drawing board concepts"; i.e., those designs which look clever but are commercially unrealistic or non-functional. These fall by the wayside immediately. Quite simply, the annual exhibit is meant to inspire the creation of well designed merchandise which will meet the needs of any sensible buyer. These goods are to be lived with, not merely admired.

The show contains a polyglot of items, from Japanese wallpaper to collapsible trash cans, and everything can be used. For complete details contact: Good Design Show, Merchandise Mart, Chicago 54, Illinois. ●

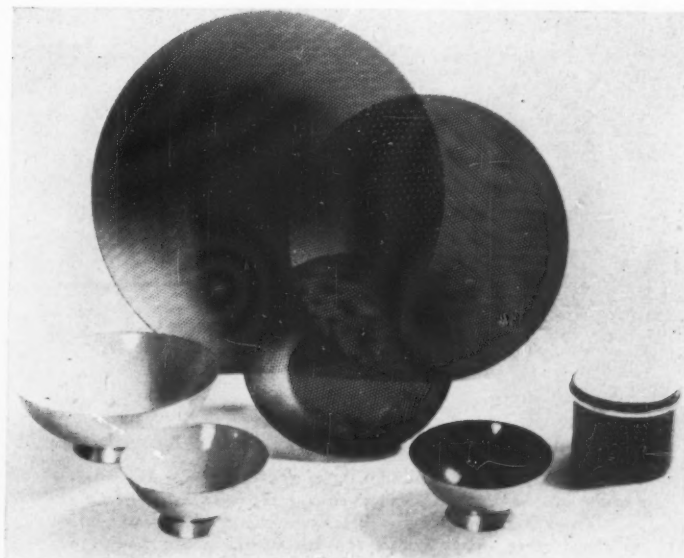
A DRAPERY FABRIC by Olga Lee Baughman uses geometric patterns in rust and black on linen. Vat dyed, it is completely washable. Lends an air of spaciousness to living room or den.



SPARTAN SIMPLICITY of decanter flask, cream and sugar set and two cruets makes Elizabeth Boyd Green's creations a best-selling design. Corks are topped with twisted copper wire handles.



LIGHTWEIGHT PERFORATED BOWLS by Gross & Esther Wood can sell for \$2-\$4. Enamel on copper bowls by Elberg cost little more. The cigarette box of black oxidized metal is by Paul Hagenauer and is a luxury item which will retail for \$18.



TEST PATTERNS for BLOCK PRINTING

simple methods for visualizing repeat designs to be used on fabrics

Adapted from material in: "Block Printing on Fabrics" (Hastings House, Publishers, \$5.00). Reviewed in this month's issue of Design and available thru Book Service Department.

by

florence harvey pettit

photo © Lucia Nehel

BLOCK printing has long been a favorite handicraft and its application on fabrics turns an interesting hobby into a useful and profitable enterprise. Because the working tools are simple ones and the major investment for the craftsman-designer lays in the fabric utilized, block printing projects are popular in school, with occupational therapists and among the vast army of art-hobbyists whose especial delight is in making artifacts that can be put to practical use.

The process consists of cutting designs in wood or cardboard reinforced blocks of linoleum with gouging tools. When the pattern has been thus incised, ink or textile paint is rolled across the surface of the block and the fabric is then placed on top and pressure applied to transfer the design. (Large-scale commercial prints are made with chemical dyes.) The usual tool for pressing the design onto the fabric is a common rubber mallet, available at any hardware store and more prosaically used for changing tires.

Since the block is really a master stencil (on which the gouged-away portions do not print) it is customary to design a pattern that looks well when repeated across the fabric. More skilled practitioners will possibly prefer a free-hand design rather than one of more conventional nature

(i.e. leaf forms, ferns, etc.). In any event, the basic problem is to create a design that can be repeated with eye-arresting effect.

There are a number of ways of developing designs and making visual proofs. This is always preferable to doing your sketching immediately on the block; if various arrangements are hard to visualize, the creation of proofable test schemes will enable you to actually see how the design looks before the carving begins. Here are three such methods:

TRACING PAPER METHOD

Draw up the design unit on plain paper and color it in, just as it will print, using crayon or brush and ink. Do not leave it in outline, but duplicate the final appearance in approximation. Then, using good sized sheets of transparent tracing paper, rule light guide lines where the unit edges will come, in whatever pattern you wish to try. (Pads of transparent paper can be bought in art stores in many sizes.) Put the tracing paper over the drawing and rough in the unit quickly with crayon or brush and ink. Move the tracing paper along to the next position and repeat the process. Do this until you have a large enough pattern to see the effect. Try several arrangements and save the best one for transfer to the block.

Transfer is effected by applying chalk to the back of the tracing paper sketch and then placing the sheet over the block. By tracing your original lines with a pencil or similar pointed tool, the design will be transferred to the block in chalk lines. These can then be inked more permanently to indicate the areas which will be gouged away or retained. Another popular transfer method is to draw the design on tracing paper with a silver pencil (available at any art supplier) and then turn the sketch face down upon the block. By going over the reversed design with a hard pencil, you will press silver lines into the linoleum. This technique is applicable only when the linoleum is dark enough for the lines to be seen, and only when you wish a design that is backwards to your original sketch.

ARTGUM RUBBER STAMP METHOD

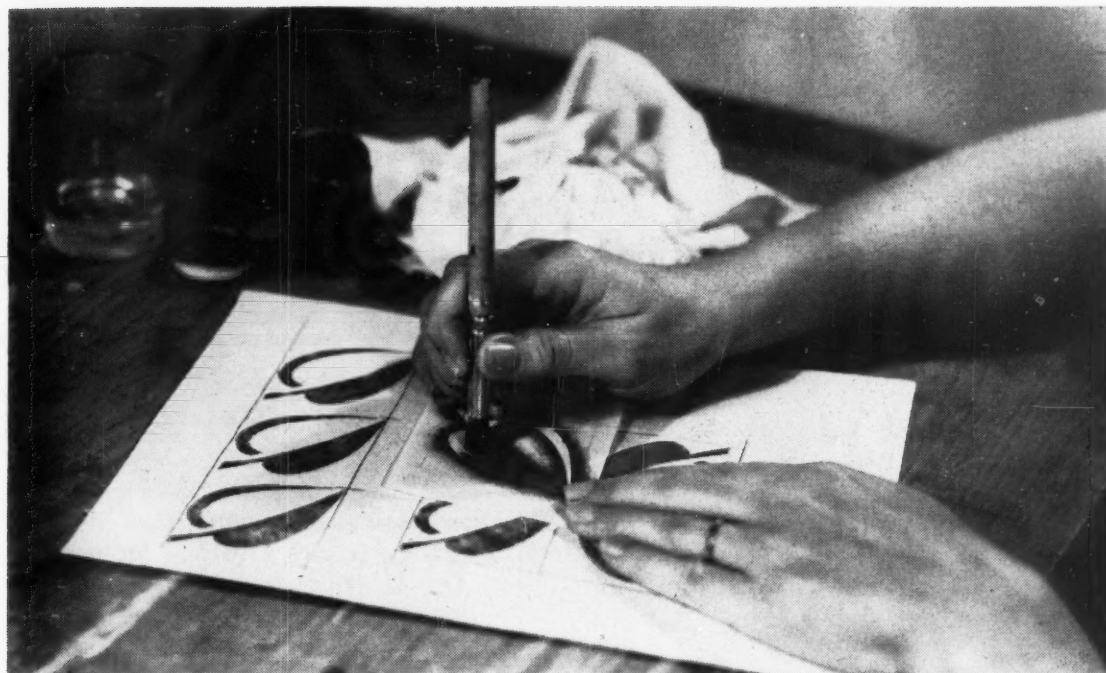
If you want to test a small unit before working it up to a large size, make a rough sketch about 1" long on the longest side. Leave out detail; just sketch the main lines. Place a clean, square artgum eraser with the thumbnail sketch face down against its side. Hold the eraser firmly and rub the back of the paper with a knife blade's edge to transfer the rough design onto the eraser. Then cut out the design onto the rubber with a small gouge or X-Acto knife. You can then stamp the rubber onto an ordinary office stamp pad (inking pad) and then onto paper to make various pattern arrangements. When you create a satisfactory pattern, you can then prepare the full-sized design and apply it to the linoleum block for duplication.

A substitute for art gum is the side of a sweet potato.



TRACING PAPER METHOD consists of drawing a close approximation of the desired design onto transparent tissue. One unit is sketched and then an arrangement of repeats is made on the tracing paper which can be moved about freely to visualize all possible motifs.

please turn to page 170



STENCIL METHOD makes test pattern designs by cutting out design on cardboard and then brushing poster paint or ink over surface. Cardboard stencil is shifted about to form repeats.

BASIC EQUIPMENT REQUIRED FOR BLOCK PRINTING

A choice of the following fabrics: linen, percale, muslin, dull spun rayon, organdy, balloon cloth, chambray, voile, wool challis, cotton marquisette, raw silk, satin, cotton gabardine, indian head, osnaberg, lawn and long cloth.

Master blocks: consisting of a plywood base, topped by linoleum in either its natural color, or with a white or similarly painted surface.

Tools: linoleum gouges and sharp knives of the type exemplified by the X-Acto. An inexpensive gouge can be made by sharpening the back of a straight steel penpoint and inserting it into a pen holder. It is used backward for cutting. Carpenter's chisels are not suitable.

Colors: block printing inks (textile variety); oil base block printing ink; ordinary printer's ink. You will also need a thinner for the inks as they age. Boiled linseed oil is recommended. For *cleaning only* (not thinning) use benzine, turpentine, mineral spirits or energine.

Additional items: several rubber rollers; use a different one for each color to be printed. A substitute method is a dauber (i.e. a cloth-wrapped ball of cotton which is dipped into the color and then dabbed across the surface of the block. A sheet of glass is handy as a palette on which to spread the ink. A spatula or palette knife can be used to mix inks. A rubber mallet serves to hammer down the design onto the fabric, or, in an emergency, you may use a regular hammer whose head has been wrapped with a cloth pad. Do not use a wooden mallet, primarily because it may split when the hard stroke is made. A hand press or screw press will not do to make block print transfers. •



ARTGUM RUBBER STAMP onto whose side a rough, miniature design has been cut, can then be stamped on paper to form various arrangements. The finally chosen pattern is then sketched full size and transferred to the block.



Designer-art director • Bill Tara
for General Petroleum Corporation

Photographer • Marc Bomse
Art Director • Michael Sweret
for Union Bag and Paper Corp.



HUMOROUS AD

when people stop to laugh,

Illustrations courtesy "31st Annual of Advertising and

PEOPLE like to laugh. A printed joke makes the rounds years after it first appears. And when the humor is in the form of art, it becomes a natural for many types of advertising. This is well borne out by award-winning national advertisements appearing in the "31st Annual of Advertising & Editorial Art"*.

Humor is one of the five basic appeals practiced by advertisers (others: human interest, fear, vanity, economy). Some advertisements specialize in scaring the wits out of their audience ("Beware of Scalp Scum!"); others create ponderous statistics or pseudo-scientific claims for their product ("5 New York Doctors Say You Can Break the Laxative Habit!"); still others are content to merely show a leggy young woman drinking a glass of beer or bottle of pop. Each is effective with a specific group of the public, but it is the simple, humorous approach which is apt to appeal to the widest range of tastes. Not every advertiser can take advantage of this fact, of course—a casket manufacturer would have to go some to find humor in his product—but it is surprising to see how even the most staid account can utilize a breath of whimsy. We have seen banking institutions, the armed forces, even pharmaceutical concerns take the pulse of the public's jocular vein. And humorous advertising art, intelligently presented, rates more than a

*Available thru Design's Book Store



DESIGNER • Robert
ARTIST • Louis Dorfman for

ADVERTISING ART

...a product is half sold

...ingnd Editorial Art" (Pellegrini & Cudahy, \$10.00)

passing glance, whether the potential customer is in the market to buy then or at some later date.

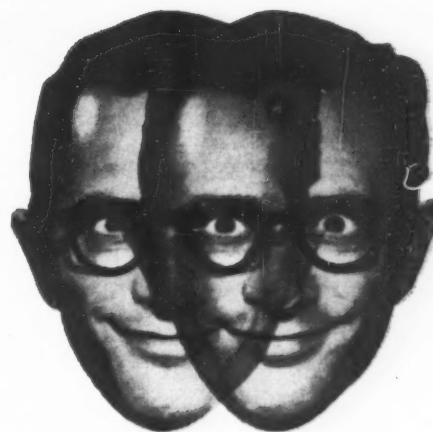
A campaign is seldom a one shot affair. Advertising gets across by repetition. Over the ensuing months, the presentation is altered to remain fresh, but the basic message is always the same, dressed in varied costumes. All this is, of course, planned far in advance. The artist who is commissioned to do the series, works from copy prepared by the agency's visualizer, a gentleman with a wealth of experience in what approach, what layouts and what sales points are most effective for sales appeal.

Many gag cartoonists who built their reputations as contributors to magazines like Colliers, Saturday Evening Post and The New Yorker are now concentrating on the even more lucrative advertising art market. A national account usually means at least \$250.00 per drawing, and often the assignment may be for several sequences. The "name" artists have drawn as much as \$1,500 for an illustration. It's worth it to the advertiser; the art costs him much less than a fraction of a cent for every thousand potential customers who stop to read the message. And when people smile and talk about a product, that's smart merchandising. ●

ok Side Dept., and listed this issue.



Robert Lubelin
...for Sharp & Dohme



He's moving! **ROBERT Q. LEWIS**
and his famous talent showcase
THE SHOW GOES ON move to
SATURDAY
TONIGHT at 00:00
CHANNEL 00 WAAA-TV

Designer-Art Director ● William Golden
Artist ● Kurt Weihs, for C. B. S. TV

Designer-Art Director ● Harlow Rockwell
Artist ● Ken Thompson, for Life Savers



PICTURES within PICTURES

every subject has only one center of interest; when more turn up, you are in trouble.

by

william s. rice

IN the various forms of pictorial art, composition is the arranging of subject matter in a pleasing manner within a given space. Certain inherent principles must be observed if the finished work is to be successful.

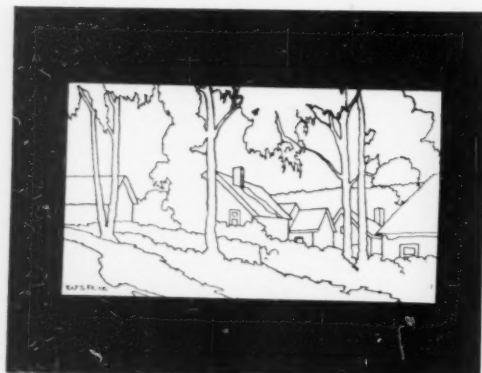
It is quite possible for an artist to draw individual elements well and yet destroy the results by failing to compose harmoniously. Such an artist may, for example, be entirely adequate at painting trees and buildings, but when he assembles the various parts, his rendition is nothing more than a collection of disjointed fragments. This is the primary pitfall into which the unwary student-artist will tumble. There are a number of ways to overcome this tendency; careful study of the work of successful masters is probably the most enlightening. A valuable project would be to make outline tracings over reproductions of, let us say, compositions by Whistler, Daumier, Rembrandt or other giants. Examine the frame-

work indicated; it will be a revelation. Always, regardless of whether the artist is an old master or a contemporary, you will be made aware of how important is the initial layout to the final picture. When the composition is valid, the final rendering rings true. After all, the manner of applying ink or paint is an individual trait that distinguishes one man's work from another's; but it is surprising how each master painter utilizes the same basic principles of composition. Subject matter is, naturally, different, as is the coloring technique; the arrangement of balanced masses, however, adheres to carefully thought-out patterns. A masterwork is never topheavy or spotty; all portions interplay in a pleasing manner.

First principle in the various laws governing composition is that of establishing a *center of interest*. Without it, the picture is merely a collection of odds and ends of painting or

USING A FINDER TO CREATE COMPOSITIONS

The varying compositions sketched at right by the author are all taken from the original view sketched below. The dark border is the cardboard finder which was cut out and then held at arm's length while viewing the scene within. By cutting several finders the artist can invent many compositions from the one scene.



VALID COMPOSITION is at once evident in this sketch by Daumier ("Death And The Physician"). There is no question that the center of interest lays at the convergence of all three faces. Balance is achieved by putting this center toward the left to counteract the larger area of the figure at right.



© Michel Levy Coll.

drawing. A center of interest is simply the establishment of the most important subject in the art work. All secondary interests lead the viewer's eye to this primary subject. It makes no difference whether you are creating a painting, poster, advertisement or cartoon; there can be but one true center of interest for a given composition. Only in a pure abstraction, where an overall design is the artist's goal, may the center of interest pass from a specific subject to a unified entirety. And even here the composition moves in a specific direction toward a central pivot. Should an abstraction fail in this respect, the viewer's eyes wander aimlessly and the abstraction becomes a failure.

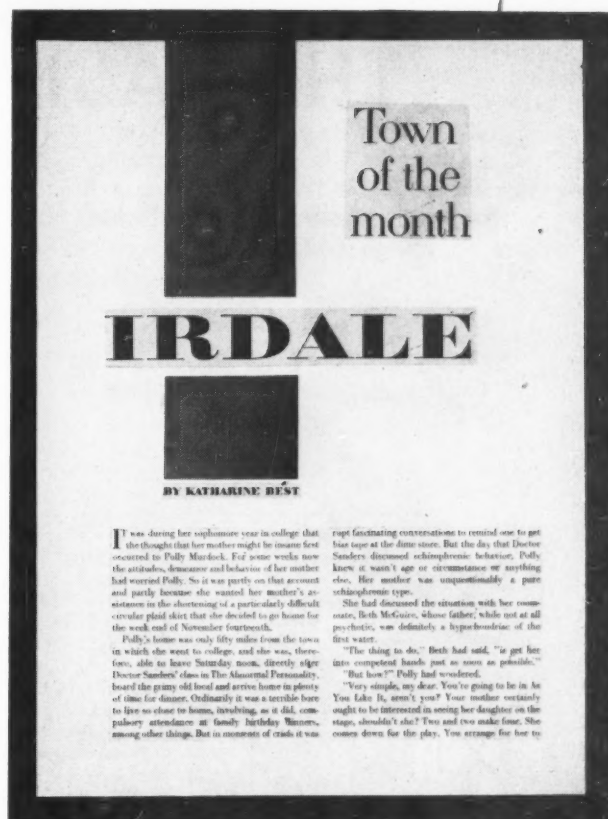
Let us consider a landscape design as a sample project. In such a composition, one item will command our basic attention; it may be a peculiar tree formation, or a farmhouse, or perhaps only a distant flight of birds. Without something about which to form the remaining depiction, the art work would be monotonous and vaguely irritating. This matter of monotony must be avoided like a plague. To preclude such a possibility, it is wise to eliminate any tendency toward equal divisions of space. That means, specifically, do not divide your picture into two equal areas, either horizontally or vertically. Create *one* unified painting, not two or more.

The second principle to observe in this theoretical painting project: make the center of interest dominate all other elements. Imagine the scene as if you were actually there and your eyes alone are making the painting. You will immediately realize that you can focus your eyes on only one objective at a time. All other elements of the landscape become blurred. Your brain is composing a picture for you. Each time you refocus your eyes on another objective, the composition changes. Adapt this principle to your work. Then, when it is viewed, the audience will see it in much the same manner as it would see actuality.

By this technical method, the artist directs his audience to see what he wishes them to see.

A third principle any artist will observe is that of uniting the elements harmoniously, eliminating anything that intrudes into the composition and has no meaning. A good composition is well balanced and good balance means eye appeal.

please turn to page 170

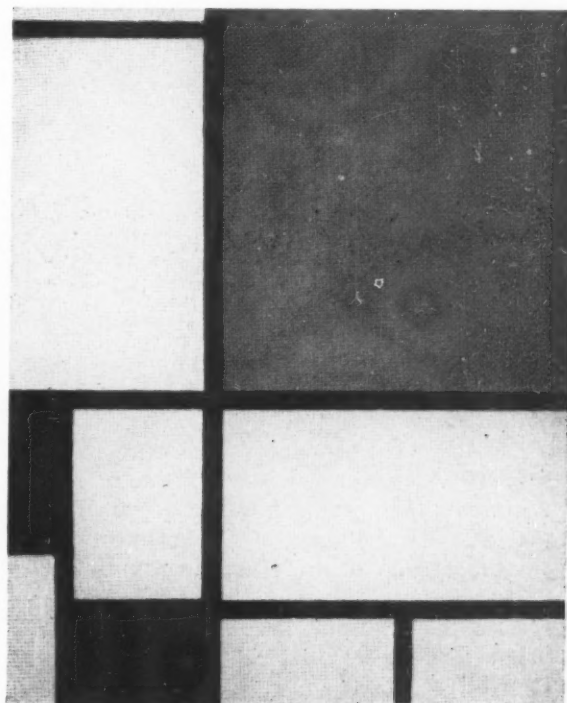


From "Effective Illustration" © Kenneth B. Butler

COMPOSITION IN TYPE shows a commercial application of intelligent composition. Since only typography illustrates the layout, monotony is avoided by dynamic (i. e. off-center) balance. The center of interest is obviously the headline, toward which all lines either converge or for which they create a frame.

SUBSTITUTION of geometric lines for recognizable subject in no way violates the basic principle of good art—pleasurable composition. Center of interest lays below and left of center, preventing viewer's eyes from wandering out of the frame.

Mondrian Composition © Museum of Modern Art



THE FASHION DESIGNER

one in a series of articles for those planning on a commercial art career



sketch by Charlotte Young

Sketching a fashion design is only one of many necessary steps before the garment gets into production.

by

g. alan turner

IF you know how to sew you've taken the first step toward preparing for a designer's career. If you know how to draw in reasonably acceptable style you've taken the second step. A good designer need not be a skilled artist, but a good designer must be able to sketch well enough to have the idea understood by the assistant or associate who will interpret its salient features. At the very least you will be required to indicate the lines of the garment and add color notes. Some designers prefer to create directly in fabric, using the results of their draping and needlework as a working guide. If this is possible, well and good, but when circumstances preclude such a possibility, an ability to sketch will prove invaluable.

COPYRIGHT, 1953, BY G. ALAN TURNER

An apprenticeship in the field of fashion design usually begins when you secure a job in a garment factory, at a department store, or, preferably, with enrollment in a trade school. The trade school offers actual, on-the-job training, during which you will have a first hand opportunity to learn sewing technique. Employment as an apprentice in a manufacturer's plant is a virtual necessity for adequate training.

Prior training at an art school or commercial school of design will always serve you in good stead, but the opportunity to work by the side of skilled craftsmen will prove most practical. Furthermore, it should equip you to better understand the problems of the people who will ultimately be called upon to turn your pretty sketches into salable garments.

Quality shops and better stores with made-to-order departments offer opportunities for the student-apprentice, and a summer vacation might be an excellent time to seek such employment. Of course, far more than just a few weeks would be necessary for proper training, but this is one method by which the student can earn while between school semesters.

In New York City, all better specialties stores maintain a made-to-order department. Jay Thorpe, Milgrim's, Hattie Carnegie, Bergdorf-Goodman, Saks Fifth Avenue are examples. The pace in such establishments is less harried, for you will be dealing with individual orders, and always are under the supervision of experts. The pay is modest, averaging around 50 cents an hour, but you are, after all, a student, receiving invaluable training and experience.

Another possibility lays in the theatrical costume trade which services the legitimate theater, night clubs, television and amateur groups. Apprentices are customarily required to join the I. L. G. W. (International Ladies Garment Workers Union), which supervises working conditions and regulates minimum salaries. Full information may be obtained by writing to this organization's headquarters at 1710 Broadway, New York, N. Y. A list of establishments engaged in the making and maintenance of costumes appears elsewhere in this volume.

From this primary apprenticeship you may move on to more advanced training in the workshop of a national wholesaler. Here the pace quickens; you are helping to create garments for millions of customers the world over. A little more responsibility will fall your way and the salary is more substantial. Instead of serving merely as a sewer or sample hand, you may be assigned as an assistant designer. Here you receive the thrill of making your first designs for actual production. The assistant designer, after a short period of breaking in, becomes a full-fledged designer. Your job in a wholesale house is to design possibly a dozen or more budget-priced items for the inspection of visiting store buyers. Your samples will be worn by models in the showroom and buyers will study them for style, sales

appeal and merchandising economies. If your samples land one order out of five shown, you're earning your salary, for buyers are interested in ordering dozens or even hundreds at a time. When the orders are placed, the original sample is turned over to the sample hands and cutters who sew up or otherwise create your model.

Economy is always the watchword of the wholesale industry. Is it simple to mass produce? Are the materials available at the right price? Will it sell at a marked-up price within reach of the average shopper?

Next factor to be considered is its merchandising appeal. Will it stand out in an advertisement or on a display rack against the products of your competitors? Does it follow the fashion trend of the moment—or, occasionally, does it anticipate a forthcoming trend?

This matter of anticipating and setting trends is worthy of discussion. As a designer in a wholesale house, you are no longer in intimate contact with the customer. It is important, therefore, that, even on a limited scale, you get out and see people, noting their preferences and dislikes. Do housewives find one type of garment a dirt-catcher or impractical for home duty? Then you will want to eliminate the undesirable factors in the next batch of garments produced from this model. In addition you will gauge the fashion trends by studying the newspapers, magazines and television programs, noting the clothes celebrities wear, your weather eye cocked to evaluate its adaptability for mass production. And finally, if your organization can afford the procedure, scouting trips to various sections of the country will prove the surest way to get all the facts first hand. You can watch customers in the various stores, noting which garments they consider longest and buy most often. Chatting with the salesgirls may turn up valuable commentary on why your creations are not selling, or what customers have to say about various garments on sale.

The wholesale designer must bear in mind the needs and peculiarities of the many sections of the country. Bright clothes sell well all year round in the south; grays, blacks and browns are top sellers in the east. Sports clothes sell well in one location, are rotting on the racks somewhere else. Why? The acute designer finds out. It is not enough to create good looking, serviceable clothing. Many less obvious factors must also be considered. A coronation in England, a news photo of a screen star in a calico house dress or polka dotted bathing suit—this may set a trend. Meet it.

A design created for a wholesale house cannot go into production until the on-hand orders total at least three hundred for a \$10.75 retail price. This is an arbitrary figure of course, mentioned merely to indicate a rough minimum observed by most manufacturers. Often, a model will sell thousands of copies.

A designer working for a wholesale manufacturer can expect to start at \$60.00 a week, but is not connected with a union, and so the figure offered will vary according to the size of the house and its geographic location. Subsequent raises may bring your income to \$175.00 a week, usually due to unusual success on the part of the designs. The field is highly competitive; other houses will try to hire away successful designers. When this happens, your employer has no recourse but to either raise your salary or put you on a sales percentage commission basis. This royalty on sales operates much like that offered an author by a publisher, although usually on a smaller percentage, as the product sells for a higher price.

From designing for a wholesaler, the next step is working for an exclusive store or going into business for yourself. Occasionally a manufacturer, recognizing unmistakable ability, will offer a partnership. Or, finally, you may make the leap into designing for motion pictures, doing fashion editing for a publication or entering the field of the fashion consultant. It is a steady climb, seldom spectacular, and it demands a great deal of the aspirant. If you have ability and the proper temperament, fashion design is a well-paying, creative occupation.

TOP SCHOOLS OF FASHION DESIGN AND FASHION ILLUSTRATION

FAR WEST:

Chouinard Art Institute, 743 S. Grand View St., Los Angeles 5, California
Hollywood Art Center, N. Highland Ave., Hollywood, California
San Francisco State College, San Francisco, California
University of California, Los Angeles, California
University of Southern California, Los Angeles, California
San Jose State Teachers College, San Jose, California
San Francisco State College, San Francisco, California
Montana State College, Bozeman, Montana
University of Nebraska, Lincoln, Nebraska
University of Nevada, Reno, Nevada
University of North Dakota, Grand Forks, N. Dakota
University of South Dakota, Vermillion, So. Dakota
University of Wyoming, Laramie, Wyoming
Brigham Young University, Provo, Utah
University of Washington, Seattle, Washington
Washington State College, Pullman, Washington

SOUTH AND SOUTHWEST:

University of Alabama, Montgomery, Alabama
Woman's College of Alabama, Montgomery, Alabama
Little Rock Junior College, Little Rock, Arkansas
University of Arizona, Tucson, Arizona
Florida Southern College, Lakeland, Florida
Terry Art Institute, Miami, Florida
Miami Art School, 1822 Biscayne Blvd., Miami, Florida
Florida University, Gainesville, Florida
University of Georgia, Athens, Georgia
Louisiana Polytechnic Institute, Ruston, Louisiana
Kansas State College, Manhattan, Kansas
Kansas City Art Institute, 4451 Warwick, Kansas City 2, Missouri
Oklahoma A. & M., Stillwater, Oklahoma

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© Barbizon School

FINAL STEP in fashion design is having the sample modeled before the buyers of large department & specialty stores.

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To protect himself Giotto should have made me sign a piece of paper identifying the work and the transaction and saying, "Reproduction Rights Reserved".

An example would be:

"April 25, 1953

Sold to J. B. Cahn for \$10.00, drawing, 'Sheep'

by Joe Giotto, Reproduction Rights Reserved.

(Signed) J. B. Cahn (Signed) Joe Giotto"

If the buyer wants to reproduce the work, he will refuse to sign the suggested form. In that case the form can be revised; for example, "Advertising Reproduction Rights Reserved" or "All Reproduction Rights Reserved except one publication in full color in the Tuesday Gazette", or the like. When the problem is not a simple one, Artists Equity Association should be consulted. It will supply a suggested form. Obviously, when complex questions arise, a lawyer should be consulted.

STATUTORY COPYRIGHT OF PUBLISHED WORKS I have suggested that an artist always affix a copyright notice (© Joe Giotto). What are the consequences of such action? In other words, what are the effects of this action on his right and his duties with respect to the work?

The Act calls the person who is entitled to statutory copyright protection the copyright proprietor. In the first instance it is usually the creator of the work (unless he created it as an employee). The buyer may, however, be the lucky man. We have seen that if an artist sells an "unpublished" work without reserving reproduction rights or affixing the copyright notice, the buyer becomes the copyright proprietor. He may then publish, affixing a copyright notice in his own name. The Act also explains how proprietorship may be transferred by a formal assignment.

The copyright proprietor has the sole right to print, reprint, publish, copy and vend the work, and if it is a model or design for a work of art, the sole right to complete, execute and finish it.

As has been explained above, statutory copyright is secured by publication with the notice, © Joe Giotto. The notice need not be in *this* exact form. But the number of forms in which it may appear are limited to:

- (1) The word "Copyright" accompanied by the name of the copyright proprietor, e.g.: "Copyright by Joe Giotto", or (2) "Copr." accompanied by the name of the copyright proprietor, e.g.: "Copr. Joe Giotto"; or (3) The letter "C" enclosed in a circle accompanied by the initials, monogram, mark or symbol of the copyright proprietor, e.g.: "© J.G."

However, in the case of (3) (© J.G.), the artist's name must appear on some accessible portion of the work, or its margin, back, permanent base, pedestal or of the substance on which it is mounted. Whatever the form of copyright notice, the artist should be sure always to use a name (which may be an established pseudonym) which clearly

ARTISTS EQUITY ASSOCIATION

In 1947, the Artists Equity Association was established to protect the rights of practicing artists and to serve their needs. Membership is open to any artist whose work has been accepted by a major exhibition, or who has a recognized dealer in the United States. Among the privileges accorded members is the securing of discounts on art supplies, information on legal proceedings, and technical assistance in preparing forms or contracts. For full details about this noteworthy organization, write: Artists Equity Association, 625 Madison Avenue, New York, N. Y. ●



identifies him. If he is as well known as Picasso he need not prefix it with Pablo, but if his name is Smith he should let the world know which Smith. The notice must appear on every copy published or offered for sale by authority of the proprietor, including photographs. Since the purpose of the notice is to tell the world the work may not be copied without permission, the notice must be *visible* and should be placed on the face or visible margin of the work or copy itself, not the back or elsewhere.

The statute states that after copyright is secured by publication with the notice, "there shall be promptly deposited" in the Copyright Office, or in the mail addressed to the Register of Copyrights, Washington, District of Columbia, two copies of the best edition of any work reproduced for sale, and one copy, print, photograph or other identifying reproduction if the work is not reproduced for sale. Along with the copy or copies of the published work must go a "claim of copyright" and \$4. The claim of copyright is an appropriate form properly filled out. These forms may be obtained from the Copyright Office.

It is not necessary to rush right out after finishing a work of art and send copies or photographs to Washington. Even after publication there is apparently no penalty for failing to deposit promptly. The Supreme Court has held that publication with notice secures copyright, and that if the copyright is thereafter infringed, the owner of the copyright may sue, if he makes the necessary deposit before *suit*. To illustrate: An etching, with copyright notice affixed, is offered for sale on January 15, 1952. On February 15, 1953 an unauthorized reproduction of it appears in *Squint Magazine*. The artist, on April 15, 1953 sends two copies of the etching to the Copyright Office, together with his claim of copyright and \$4. If he then commences suit, he will win and be entitled to damages.

If an artist's work is reproduced, in copies, he should save two, and if it is not, he should take and save a photograph. First, in case of infringement, and Second, because of a provision in the statute that the Register of Copyrights may demand the copy or copies, and if his demand is ignored for three months the copyright is void and its proprietor is subject to a fine. This demand is seldom made, and then almost always involves a book.

Copies of art material being submitted for registration may be mailed free. They are brought to the post office and the sender gets a receipt. This is very helpful in the case of large or three dimensional works. The claim and the money must go in a postpaid envelope. Therefore, one must be sure, if sending the copies free, that they bear the title and the artist's name so that they may be linked up to the claim.

If a work of art or a number of such works are published in such a way as to constitute a book including text matter, different rules apply. If you publish such a book you must consult a lawyer or be familiar with the law of literary copyright.

STATUTORY COPYRIGHT OF UNPUBLISHED WORKS The statute does not deal only with published work. It has been pointed out above that even in the absence of a statute, the creator of an *unpublished* work may prevent others from copying it. Congress has chosen to strengthen his position, however by providing for statutory copyright of unpublished works as well. This is done by filing the usual claim and depositing a photograph or other identifying reproduction of the work, and \$4.

After filing the claim the proprietor has a statutory copyright, which carries with it certain different consequences from the common law copyright. He sues an infringer in the Federal Court, which he otherwise could not do, unless more than \$3,000 was involved and unless he and the infringer were residents of different states.

In any such suit he need not prove that he is the copyright proprietor unless his opponent offers strong evidence to disprove it. All he has to do is produce his certificate of registration issued by the Register of Copyrights.

He is entitled to the benefit of statutory damages against the infringer. Statutory damages are money awarded even when you have no proof of the amount of your actual damages.

However, the disadvantage of statutory copyright on unpublished works, apart from the bother and cost (\$4), is that the term of the copyright (28 years and the right to renew for 28 years) begins to run when the deposit is made. Ordinarily common law copyright on unpublished works lasts until publication, and the first 28 year period starts upon publication with the copyright notice.

When an unpublished work has been copyrighted under the statute and is subsequently published, the artist must, if copies are reproduced for sale, affix the copyright notice to each copy and must deposit or retain two copies.

INFRINGEMENT Our artist now has a valid copyright on a work either published or unpublished. It has 28 years to run from the date of publication or, if unpublished, from the date of the deposit. In the event that he thinks an infringement has occurred, he consults a lawyer. The lawyer knows that every use of a copyrighted work not specifically authorized is not necessarily an infringement. Reproduction by way of a sketch or small cut might be allowed in a work of criticism or a review. It is extremely likely, however, that reproduction of a work of art by television would be an infringement. This will probably be of great importance to artists in the near future. If the lawyer agrees that an infringement has occurred, he will either negotiate for the artist in attempting to reach a settlement, or he will bring suit.

The court will award actual damages (if the artist can prove any) and will order the infringer to pay over his profits, if any. Most important are statutory damages. Frequently the artist is damaged by the infringement in a way which can not be expressed in dollars and cents. A poor reproduction, a distortion, cropping or overprint of advertising may hurt an artist in a way which no one but a fellow artist could understand.

Where it is difficult or impossible to fix actual monetary damages and profits, or there are none, the law provides a schedule of payments. The amount of the statutory damages is partly in the judge's discretion, but may be calculated at the following rates: For each infringing copy made or sold

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NO-COST POTTERY KILN

two primitive, but effective firing ovens

If you're willing to exchange a bit of extra effort for the cost of a kiln, it is not at all difficult to fire your ceramics without spending a cent for equipment. You can make a crude kiln from metal scrap or by simply digging a hole in the ground!

Long before kilns were manufactured, ancient potters used an open campfire to fire their artifacts. While it is not suggested that the method which follows is, in any sense, practical for large-scale operations or regular use, it will prove ample for modest projects.

Firing ceramics hardens them for durability. Unfired pottery is esthetically pleasing, but rather impractical for most functional purposes. If you have created ashtrays, pots, bowls, sculptures or similar items and now find yourself without a kiln, you may employ this procedure with good results:

1. Dig a hole in any convenient location.
2. Carefully place your ceramic piece at the bottom, and cover with sand. Be certain that some sensible prop is inserted to protect fragile forms from crushing.
3. Heap a pile of brush and logs on top of the buried pottery and light it. See that the logs are long enough to form a bridge over the improvised kiln and do not press down on the sand itself.

A more protective kiln can be created by making a trip to the neighborhood junk yard. Search for a large metal container, like an oil drum, a discarded water tank or even an old iron kettle. It must be strong and not corroded to the point where pressure would cave it in. That is the sole requirement.

Into this container insert your ceramic pieces, packing them with sand, and be sure that a thick layer of sand is placed between the pieces and the outside metal wall. Sand not only guards the pieces against crushing, but acts as a temperature regulator which keeps all portions of the kiln evenly heated.

Put a cover over the container, heap wood over it until it is entirely covered, and set fire to the pile.

Keep adding wood until the fire becomes very hot and the container itself is buried in a mass of flame. The primary principle governing successfully fired pottery is to impart an even, steady increase of temperature until the climax is reached, and then to cool the kiln slowly. With most ceramic clays, five hours in either above-described manner will suffice to produce excellently fired pottery. •



A MURAL FOR YOUR SCHOOL

professional muralist offers complete data for a cooperative art project

by

george gray

MOST schools operate on a limited art budget and the knowledge that it is possible to execute large scale murals with professional results will come as a welcome surprise. Every school has areas in its corridors, at the entrance, within classrooms, where the barren wall serves no purpose other than to hang haphazard class photographs or meaningless prints and posters. Usually this results in a dingy, monotonous aspect, hardly conducive to inspiration or a cheerful frame of mind. The execution of student murals will overcome this painful condition. Moreover, it will introduce a feeling of personal interest. Years later, the alumni can see their own endeavors in a permanent form.

A casein mural is not a luxury beyond reach of your school. The paints are relatively inexpensive, standard supplies will do very well to construct and execute the final product.

One of the valuable assets of such a project is its natural instillment of community awareness in students. Here they learn to work as a cooperating group, with many hands actively participating in the realization of the goal.

Casein is permanent. It is easily cleaned. It is versatile and, as one medium it can duplicate the appearance of oil paint, wash or even watercolor. That is why it is recommended over oil colors (usually far too expensive) or tempera and poster paints (which are not permanent). Here are the consecutive steps in the execution of a mural.

LOCATING A MURAL

Consideration must first be given to a number of factors which will determine the placement of a mural. First, you must examine the architecture of the building. A mural becomes an integral part of architecture, due to its proximity to arches, doorways, posts and columns. The mural should be placed so that no architectural element will obstruct the overall view. Attention should be paid to the available sources of light. If a window or skylight floods a room brilliantly, the mural should not be constructed next to this source of illumination, as the viewer will be blinded and unable to see the art work. If permanent lighting fixtures cast their illumination in such a manner as to bounce glaring

highlights on the surface, the mural loses much impact. The proper positioning will be one where the light is suffused, yet bright enough to bring out the pigment coloring.

The general atmosphere of the location should harmonize with the theme depicted. Placing a mural next to trash cans or in positions where odd shadows hit its face would obviously be out of order. A theme of historic or dramatic impact requires a certain subtlety of positioning. A long approach or dramatic sweep of staircase would be logical. By the same token, a mural in a cafeteria should not be dissonant to the function of the room, which is eating. Landscapes, fields of wheat, symbols of fruit and animal forms are acceptable for such a location, but not scenes of combat, flying airplanes or violent sports. Each theme in its sensible place.

MATERIALS FOR A MURAL

The most permanent form of mural will be executed on canvas, which may be ordered by the yard. Grumbacher makes two standard sizes which are preferred by schools with relatively limited areas available; semi-absorbent canvas K-1 cotton (40" high by six yards long) and semi-absorbent canvas K-2 linen (45" high by 6 yards long). Each of these commercial canvases has been specially prepared to take casein. Should the available space permit larger sizes, the use of sail cloth is recommended.

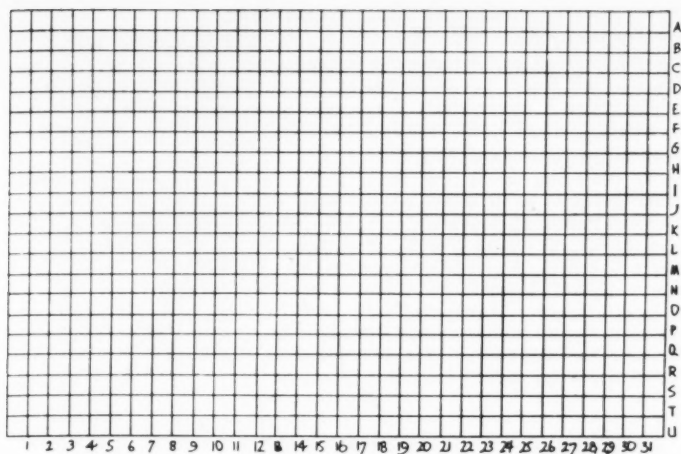
Sail cloth is available at your art supplier in any size or length. It must first be sent to a laundry for washing. This reduces the possibility of shrinkage and removes the size which might otherwise interfere with smooth application of the colors. The cost is very low for sail cloth. When the material has been returned from the laundry a new size is applied, composed of a mixture of glue and water, to which has been added a dry white pigment (i.e. Zinc Oxide, Whiting, Titanium Dioxide). This size is put on in built-up coats, allowing each previous undercoat to dry before the next is applied. Three coats are sufficient to insure a good, permanent working surface.

PAINTING THE MURAL

Preliminary sketch: A working guide is made on illustration board or canvas panels on whose surface ruled squares have been marked off. These will enable the sketch (or cartoon, as it is known) to be later transferred to the mural in proper ratio. It is always easier to scale up a drawing that has its component parts squared off. The sketch will not go into detail, simply showing the more important elements and all architectural interruptions or features. Small details are executed on separate sketches done to "blow up" scale of the preliminary sketch. The sketch also serves as a master color guide and scale.

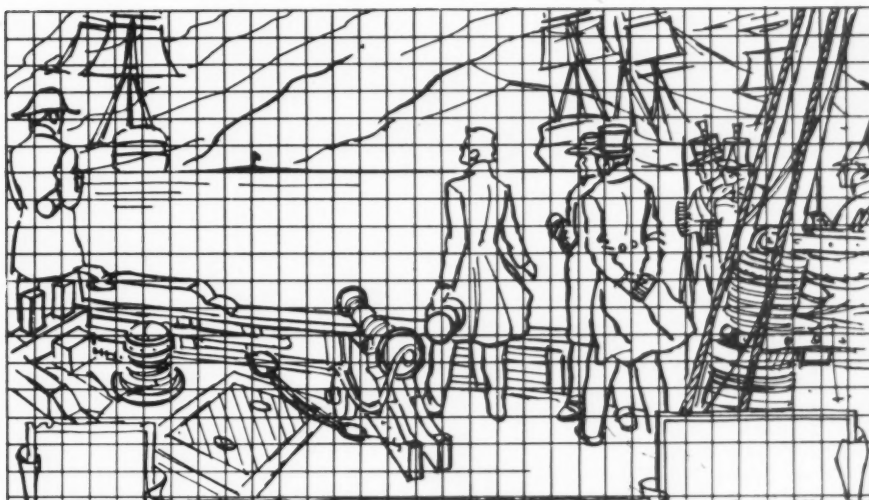
Squaring up the canvas: A mason's chalk line, blue chalk, a plumb bob for verticals and a level for horizontals are now

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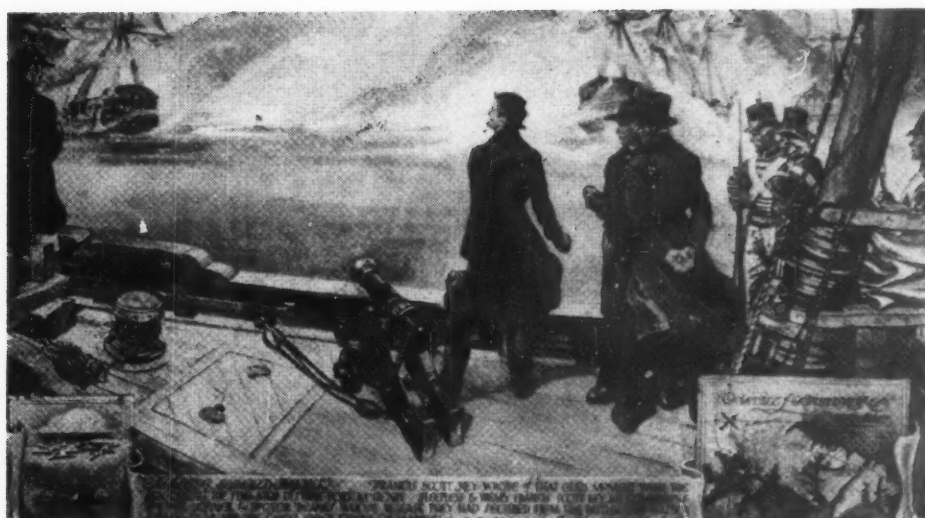


SQUARING UP CANVAS consists of ruling lines so that the sketch can later be transferred to the larger mural in scale. This is done either visually or by slide projection.

TRANSFER OF CARTOON marks off blown up sketch on chalk-ruled canvas or masonite. Drawing is done in unfixed soft charcoal over which the paints are later applied.



PAINTING in completed form will endure for many years. Author George Gray's famous mural: "Star Spangled Banner" now stands at Fort McHenry in Baltimore.



fashion & designer's SCHOOLS:

(continued from page 163)

University of South Carolina, Columbia, So. Carolina
 State Teachers College, Murfreesboro, Tennessee
 Memphis Academy of Arts, Memphis, Tennessee
 University of Tennessee, Knoxville, Tennessee
 Baylor University, Waco, Texas
 Our Lady of the Lake College, San Antonio, Texas
 Southern Methodist University, Dallas, Texas
 Texas Christian University, Fort Worth, Texas
 University of Texas, Austin, Texas



FINAL REWARD for designer is seeing sample accepted for production by department store buyer.

EAST:

Yale University, New Haven, Connecticut
 University of Delaware, Newark, Delaware
 George Washington University, Washington, D. C.
 Traphagen School of Fashion, 1680 Bway, N. Y., N. Y.
 Columbia University, New York, N. Y.
 New York University, W Washington Square, New York, N. Y.
 Sarah Lawrence College, Bronxville, N. Y.
 Brooklyn College, Brooklyn, N. Y.
 Art Career School, 175 Fifth Ave., New York, N. Y.
 Cooper Union, Cooper Square, N. Y. 3, N. Y.
 Fashion Academy, 812 Fifth Ave., N. Y. 21, N. Y.
 New York Phoenix School of Design, 160 Lexington Ave., N. Y. 16, N. Y.
 Parsons School of Design, 136 E. 57th St., New York 22, N. Y.
 Pratt Institute, 215 Ryerson St., Brooklyn 5, N. Y.
 McDowell School of Costume Design, 71 W. 45th St., New York, N. Y.
 Institute of Commercial Art, 745 Fifth Ave., New York, N. Y.
 Rhode Island School of Design, 12 College St., Providence, R. I.
 Art Institute of Pittsburgh, 635 Smithfield St., Pittsburgh, Penna.
 Moore Institute of Art, 1340 N. Broad, Philadelphia, Penn.
 Salinger School of Designing 230 Oliver St., Pittsburgh, Penna.

MIDWEST & SOUTH CENTRAL:

Art Institute of Chicago, Chicago, Illinois
 University of Illinois, Urbana, Illinois
 Manley School of Fashion Art, 16 E. Erie St., Chicago, Illinois
 Northwestern University, Evanston, Illinois
 Chicago Academy of Fine Arts, 18 S. Michigan, Chicago, Illinois
 MacMurray College for Women, Jacksonville, Illinois
 Ray-Vogue Schools, 750 No. Michigan Ave., Chicago 11, Illinois
 Ball State Teachers College, Muncie, Indiana
 Butler University, Indianapolis, Ind.
 Purdue University, Lafayette, Indiana
 University of Indiana, Bloomington, Indiana
 Drake University, Des Moines, Iowa
 University of Kentucky, Lawrence, Kentucky
 University of Maryland, College Park, Maryland
 Michigan State College, East Lansing, Michigan
 University of Minnesota, Minneapolis, Minn.
 Cardos Fashion Institute, 1375 Euclid, Cleveland, Ohio
 Western Reserve University, Cleveland, Ohio
 Cleveland School of Art, Cleveland, Ohio
 University of Cincinnati, Cincinnati, Ohio
 Dayton Art Institute, Dayton, Ohio

COSTUME AND SPECIAL SCHOOLS

Men's Garments:

American-Mitchell-Men's Modes Design School, 255 Seventh Ave., New York
 American Gentleman Designing School, 111 Fifth Avenue, New York, N. Y.
Fashion Design & Management:
 Fashion Institute of Technology & Design, 255 West 24th St., New York

Costume Makers: (professional)

(Note: These are commercial firms. Apply for employment if a fashion school graduate or of skilled status only)
 Bally-hoo Theatrical Costume Co., 160 W. 48th St., New York, N. Y.
 Mme. Berthe, 110 West 47th St., New York, N. Y.
 Brooks Costumes, Inc., 1150 Sixth Ave., New York, N. Y.
 Charles Chrisdie Co., 150 W. 52nd St., New York, N. Y.
 Designers Costume Creations, 156 W. 44th St., New York, N. Y.
 Georgene Theatrical Costumes, 31 W. 52nd St., New York, N. Y.
 Stage Costumes, Inc., 3 W. 61st St., New York 23, N. Y.
 Variety Costumes 1658 Bway, New York, N. Y.

sticks and STONES:

(continued from page 154)

The fieldstone jewelry was produced with fine copper and brass wire, plus a few drops of solder to secure the fastenings.

The oddly shaped limestones from Flathead Lake, Montana, suggested bits of modern sculpture. Their true free-forms were shaped by the action of waves over countless centuries of erosion.

A scrap of slag from a Northern Michigan quarry resembles primitive carving. The "pendant" was picked up in a student's back yard.

Members of the group enjoyed putting their ingenuity to work in the various crafts involved and were proud to use and wear the honest craft articles produced from the junk souvenirs which everyone manages to accumulate. Since tools are at a minimum in these undertakings, similar projects may be attempted by anyone with patience and imagination. ●

artistic COPYRIGHT:

(continued from page 165)

or found in the possession of the infringer, his agents or employees:

Of a painting, statue or sculpture\$10.00

Of any other work of art 1.00

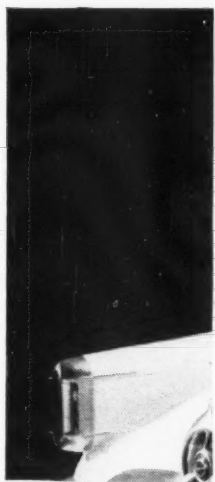
The minimum amount of statutory damages, however, is \$250, even though the infringing copies are few in number, and the maximum \$5,000. In the case of infringement after actual notice in writing served on the infringer, the ceiling is off, and there is no maximum.

THE RIGHT OF ASSIGNMENT What are the artist's other rights? If the work is a valuable or popular one, the copyright is obviously valuable. In addition to authorizing particular reproduction (by license), the artist may dispose of the entire copyright (by assignment).

If an artist assigns the same copyright to two successive persons and the second has no notice of the first assignment, the second will own the copyright unless the first has recorded it in the copyright office within three months of its execution if it was made in this country, or six months if it was made elsewhere. For this reason an artist may find that a careful purchaser of a copyright may insist that payment be held up for three or six months in order to see if any prior assignment is filed.

RENEWING A COPYRIGHT: During the twenty-eighth year, an application for renewal, on Form R supplied by the Register

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STAINLESS STEEL ART

a durable medium for painting, sculpture and architectural decor

PHOTOS © ELECTROMET REVIEW

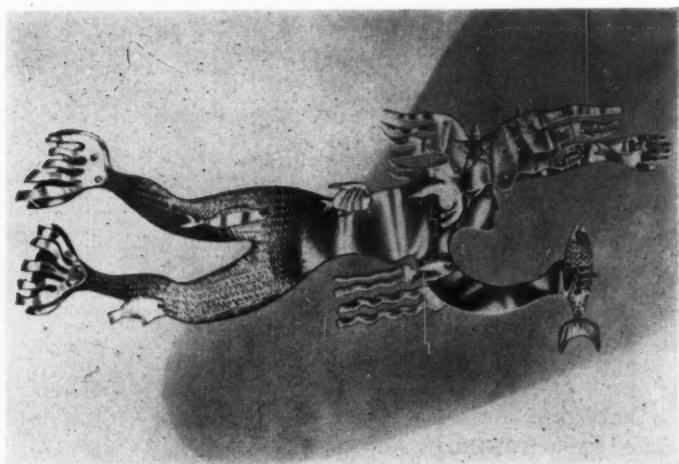
THE artistic adaptations of stainless steel, shown on this page and on the front cover, will retain their beauty and strength thousands of years from now. American art is just beginning to awaken to the possibilities of steel as a creative medium.

Particularly in abstract sculpture is stainless steel finding wide acceptance. It comes in wire, strip, sheet and rod form, easily handled and incised or painted upon. Buell Mullen, our cover artist, has developed a special technique for painting on steel which includes treating the sheet with high temperatures to impart a golden burnish. Ordinarily, oil color will not adhere to steel, for there is no bond or absorbent quality. The paint would chip off. Miss Mullen, therefore, developed the procedure of tooling and undercutting with sharp instruments or an electric vibrator tool. The paint can then collect in minute pools on these tiny rough spots. She does not etch for fear that residual traces of acid would eat away the paint after it was applied. Other methods may be developed by future artists on steel.

The finished painting is varnished with colorless synthetic resin or gum. Painting on steel eliminates the action of light filtering through to the backing and rotting the painting surface. A painting on steel will last at least 1500 years, where an ordinary canvas can expect to lose its original appearance in a few hundred years at most. Look for steel to become as widely accepted a medium in painting as it has become in sculpture and architecture. ●



An expression of the madonna and child theme sculptured in stainless steel by William Talbot.



Stainless Steel figures cut from Sheet Metal and decorated by tooling and burning. Used as outdoor mural decoration.



An artist's drawing shows the soaring 593-foot stainless steel arch to be erected in St. Louis in the near future.

(continued from page 166)

required. Measure off the scaled distances shown in the sketch and mark these blown up lines on the canvas by snapping the chalked cord. You are then ready to apply the cartoon (i.e. the blown up sketch). The cartoon is drawn by either plotting the lines in the appropriate squares, or, when a slide machine or balioptican is available, by making a slide of the sketch and projecting it on the surface. Make the lines in the slide and those you have snapped on the canvas coincide. Then draw on the cartoon with charcoal and leave it unfixed, for it will later be eliminated. Color areas may be indicated by name or symbol. When you have completed the outline cartoon, you are ready to apply the casein paint to the proper areas. Bristle or sable brushes of appropriate size are used. Individual students can work on various sections of the mural when the canvas has been adhered to the wall. Naturally, it is much easier to paint a mural when it is in position vertically than to work on it upon the floor. Caution must be taken to protect the painting from paint drippings. For this reason the students should have plenty of room in which to move about. It is also wise to mix sufficient paint so that you will not run out of one hue before it has been applied everywhere necessary. Trying to remix a batch to the same tonal value is quite a job.

When the painting is completed, transparent varnish is applied over the dried pigments. This will give the colors gloss, particularly if a medium has been added to the casein paints so that they dry to semi-gloss. (The illustration in this article was done in this manner, using Grumbacher casein medium #590. Allow a period of several days (much longer under damp conditions) for the mural to "set", although casein does possess the unusual quality of almost instantaneous drying for most purposes. You have now completed a mural that, under normal conditions, will endure as long as the building stands. ●

pictures within PICTURES:

(continued from page 161)

Many artists find they must discipline themselves when painting or sketching large, outdoor vistas where too many possible compositions fight for attention. They have created a simple tool known as a "finder", whose purpose is to frame a composition when the finder is held up before the user's eyes at arm's length. You can make your own finder. It is merely a piece of dark cardboard whose center has been cut out in the dimensions that will be encompassed by the picture. When the artist moves the finder around, he frames various compositional possibilities. He can then make rough sketches showing the limits of the composition. Then, putting down the finder, he sketches in the salient details on his pad or easel.

A finder is a fascinating thing. Hold one up and peer through its frame at a building, for example; by moving it about you can compose a dozen different pictures of the same subject. Thus it becomes possible to create as many different drawings, based on the same building, landscape or street scene.

You can also cut out variously shaped finders and see a galaxy of new compositions.

You will learn more about composition by doing this always interesting project than you could absorb by reading a library of books on the subject. ●

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HOOLS

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These are some exceptions: The continued from page 154) than the artist) of the original copyright has the right to renew it in the following cases: 1. If the copyright was originally secured after the artist's death by the present owner; i.e., posthumous work; 2. If the copyright was originally obtained by a corporate body otherwise than an assignee or licensee of the artist (e.g., if a mural was commissioned by an organization which obtained the copyright in its own name); 3. If the work was copyrighted originally by the artist's employer for whom the work was made for hire.

From the foregoing it may be seen that if the artist obtained the copyright in the first instance, and in some cases even if he did not, he or his representatives and not the present owner of the copyright have the right to renew.

This valuable right is too often ignored by artists and their families because they do not know it exists.

There is one small fly in the ointment. The right to renew may be assigned. If an artist assigns the copyright in a work, and the words "including the right to renew" (or similar words) are included in the assignment, the assignee and not the artist may renew if the artist is still alive in the twenty-eighth year.

However, if the artist dies before the twenty-eighth year of the original term of the copyright, his widow or children, and not the assignee, have the right to renew. The reason is that he can only assign his expectancy—a right to renew if he is alive at the appropriate time. ●



test patterns for BLOCK PRINTING:

(continued from page 156)

STENCIL METHOD

Blacken the back of your design lines with a 2B pencil and transfer it with a hard pencil onto a piece of heavy brown paper, shirt board or E-Z Cut stencil paper, obtainable at the art store. Cut out a stencil with a sharp knife or manicure scissors, being sure to leave ties or bridges of paper to hold the stencil together. Rule guide lines on any kind of paper in the pattern you want to try. Using a short-bristled, stiff stencil brush (size #4) stencil each unit in position until you have enough done to see the pattern effect. Keep the brush rather dry by rubbing it on cloth, and use a straight up-and-down stippling stroke. Retain your best pattern for a final guide. ●



New Convertible features 335 h.p. V-8 engine, a removable top, adjustable steering wheel, and built-in hydraulic jacks.



Streamlined hard-top has doors that curve up into roof, making it easier to enter and leave. Note how bumper circles car completely.



American-designed, this new model was hand-crafted in Italy. Chrome-plated wire wheels add style, help cool brakes and tires.

How'd you like to drive one of these?

Auto-makers test experimental models today before putting their insignia on your car of tomorrow!

Sooner than you think, the car you drive may have the sleek look of tomorrow you see here!

To speed the day, auto-makers build dozens of experimental cars. They test, measure, add improvements.

And when tomorrow's production model rolls off the line, proudly wearing the maker's insignia, it will be handsome, efficient, right for your motoring needs.

Because the automobile manufacturer—like the maker of bobby pins, breakfast food or toasters—knows that if his brand name doesn't satisfy you, some other trademark will! So whenever you shop, name your brand—and better your brand of living!

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